1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

321 Mosaic workers utilized stones of different colors and
324 shells of various kinds. Pure designs were common, but ele-
531 ments representing the costume or the body paint were
341 shown when the mosaic covered a figure in wood or stone. An application of mosaic on a larger scale was frequent in architecture, a veneer of cut stone being applied to the rubble of a platform or building. The temples of Mitla, Oaxaca, influenced by the same Mixteca-Puebla culture to which Aztec civilization owed its origin, are masterpieces of this technique, for individual blocks have their surfaces carved to fit together in an intricate geometric design.[9] (See Plate 11, bottom.)

322 The woodworkers, owing to the impermanence of their medium, have left little to exhibit their prowess, but the few surviving masks, idols, drums and *atl-atls*, or throwing boards, bear ample witness to their superb craftsmanship. The very fact that they had to work wood with stone tools makes their achievement noteworthy. Their copper tools were dull and unserviceable in cutting even the softer woods, and these implements came into use relatively late in Aztec times.[10] (See Plate 54, bottom.)

335 Wood was used extensively in buildings for roof beams and doorjambs. A beam in the palace at Texcoco was ninety feet long and five feet thick, so that its preparation and transport must have been an arduous task. There was probably little use of planks in Aztec building, since it would be difficult to prepare them with the rudimentary equipment at Aztec disposal, and adobes and plaster were easier to make and just
396 as serviceable. Wooden canoes, however, were essential for life in the lakes. Some were dugouts hollowed out by fire, but others, to judge from the type used by the Xochimilcan

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

396 Indians today, were flat-bottomed punts, constructed of planks which were probably tied together in Aztec times rather than pegged, as they are today. The portable bridges 335 used to cross the canals were also simple combinations of planks, or planks resting on beams. (See Plate 35, bottom left.)

352 Furniture, which in European culture has done much honor to the woodworker, was little used in Mexico. Mats sufficed for beds and seats. High dignitaries sat on a sort of wooden throne which had legs and often a back and was called *icpalli*, from which the Mexican word *equipale* for a modern wickerwork and leather chair is derived. Mention [353] is made of screens and chests and ornamental sheathing for room interiors, but no examples are left for us to judge their craftsmanship. (See Plate 37, top.)

534 The wooden drums, on which musicians beat out ceremonial rhythms, were handsomely carved, as befitted their religious use. There were two types, a vertically cylindrical drum (*huehuetl**), which had a skin head, and a horizontally cylindrical drum (*teponaztli*†), the top of which was slotted to form two tongues. While the notes differed, there was usually the same interval between the resonant sounds emitted when the tongues were struck. The task of reaching the pitch must have been excessively difficult, for the wood had to be hollowed by fire and then chiseled to a nicety. At times the artist fashioned these drums to represent a crouching 320 man or animal. Masks were often used in temple ceremonies when a god was impersonated, and ceremonial staffs were part of their equipment. So, also, were the throwing boards, or *atl-atls*, with which a warrior flung a javelin, the lengthen-

*way-wa'ytl. †te-po-na'z-tli.

787 A second omen came to pass here in Mexico: quite of its own accord fire broke out in the house of the demon Uitzilopochtli, and flared greatly. No one had set fire to it; only of itself it burst into flames. It was called Itepeyoc,[4] at the place named Tlacateccan. When [the fire] appeared, already the [335] squared, wooden pillars were flaring; from within them[5] emerged the flames, the tongues of fire, the blaze [which] speedily ate all the house beams. Thereupon there was an outcry; [the priests] said: "O Mexicans, hasten here to put out [the fire! Bring] [415] your earthen water jars!" And when they cast water upon it, when they sought to smother it, all the more did it flare. It could not be put out; it all burned.

Injc vntetl tetzavitl muchiuh, njcan mexico: çan monoomavi in tlatlac, cuetlan, aiac ma qujtlecavi, çan monoma tlecavi in jcal diablo vitzilobuchtli: mjtoais, itzioc itocaiocan Tlacateccan: in nex ie tlatlà in tlaquetzalli, in jtec, oalquiça in tlemjiaoatl, in tlencnepilli, in tlecueçalutl, cenca çan iciuhca cuapalo in itzquich calquavitl: njman ie ic tlacaoaca, quitoa. Mexicac ma vallatotoca, tla cevilos, amaapiltol: auh in jquac caatequjaia, in quicevizaeçuja, çan ie illujcer mopiçtza, aocmo vel cenh, vel tlatlac.

[346] A third omen: a temple was struck by a thunder bolt. It was only a straw hut, a place called Tzonmulco, Temple of Xiuhtecutli. It was raining not heavily; it only sprinkled, so that it was considered a bad omen. For, it was said, there was a mere[6] summer flash; nor did thunder sound.

Injc etetl tetzavitl: vitecoc ipan tlatlatzin teucalli, çan xacalli catca, itocaiocan trũmulco: itcupan in xiuhtecutli, amo tilaoaia, çan aoachqujavia in juh tetzammachoc: iuh mjtoa in ça çan tonalhujtecoc, amono caqujztic in tlatlatzinjlirtli.

A fourth omen: there was yet sun when a comet fell. It became three parts. It departed from where the sun set and traveled toward where he came forth. As if sprinkling live coals, [so] its tail went extended a great distance. Far did its tail reach. And when it was seen, great was the uproar; like [the din of] shell rattles [the outcry] was overspread.

Injc nauhtetl tetzavitl: oc vnca in tonatiuh in xivitl vetz ictectia, vnpa oalpeuh in tonatiuh icalaquiampa; auh vnpa itztia in jquiçaianpa, iuhquj in tlesuchtli pipixauhtiuh, vecu mocujtlapiltitiuh, vecu acitiuh in jcujtlapil: auh in oitoc cẽca tlacaoacac, iuhquin oiovalli ẽnoman.

A fifth omen: the water [of the lake] foamed up. No wind stirred it up. It was as if the water swirled, as if it boiled up with a cracking sound. Very far did it go, as it rose upward. And it reached the bases [731] of the houses, and flooded them, and crumbled the houses.[8] This was the great lake which stretcheth about us here in Mexico.[9]

Injc macujltetl tetzavitl: poçon in atl, amo iehecatl quipoçonalti, iuhquin monoomoloca, iuhquin xixittemoaoloca, cenca veca in ia, injc macoquetz: auh in calli tzitzintla cacic, auh capapachiuh, xixiõn in calli: itlioatl in vei atl totlan manj njcan mexico.

A sixth omen: often a woman was heard [as] she went weeping and crying out. Loudly did she call out at night. She walked about saying: "O my

Injc chiquacentlamantli tetzavitl: mjecpa cioatl cacoia chocatiuh, tzatzitiuh, ioaltica cenca tzatzi: quitotinemj. Nonopilhoantzitzin, ie ic çan ie tonvi: in

4. Probably Itepeyac in modern Ixtacalco. See Chapter 19 of this Book; also *Memorials no 3 adjoining*, in Francisco del Paso y Troncoso: *Fr. Bernardino de Sahagún — Historia de las cosas de Nueva España* (Madrid: Hauser y Menet, 1905), VII, p. 93; Fr. Bernardino de Sahagún: *Historia General de las cosas de Nueva España* (México: Editorial Pedro Robredo, 1938) I, pp. 215, 229; and Anderson and Dibble, *op. cit.*, II — *The Ceremonies*, p. 161.

5. Book VIII of the *Florentine Codex* has this in a similar passage. In the *Real Palacio* MS it reads: *yuh ỹ onhpoyoc.*

6. *Ca pan oppuesta in loc. cit.*

7. Cf. Anderson and Dibble, *op. cit.*, Book VIII — Kings and Lords, p. 18, n. 3.

8. In the *Real Palacio* MS, this passage reads: *"auh ỹ calli ixtlatlatia cupic ahuh cuỹ papachihuh cupic quixiõn."*

9. In *loc. cit.*, manj is followed by *"ahuh yuic mexicatl yuic cuannah yã no cenca yn ỹ cenca tetenhtia ỹ cuy quitoa."*

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